NEW MUSIC CONCERTS

15th Anniversary 1985-86 Season



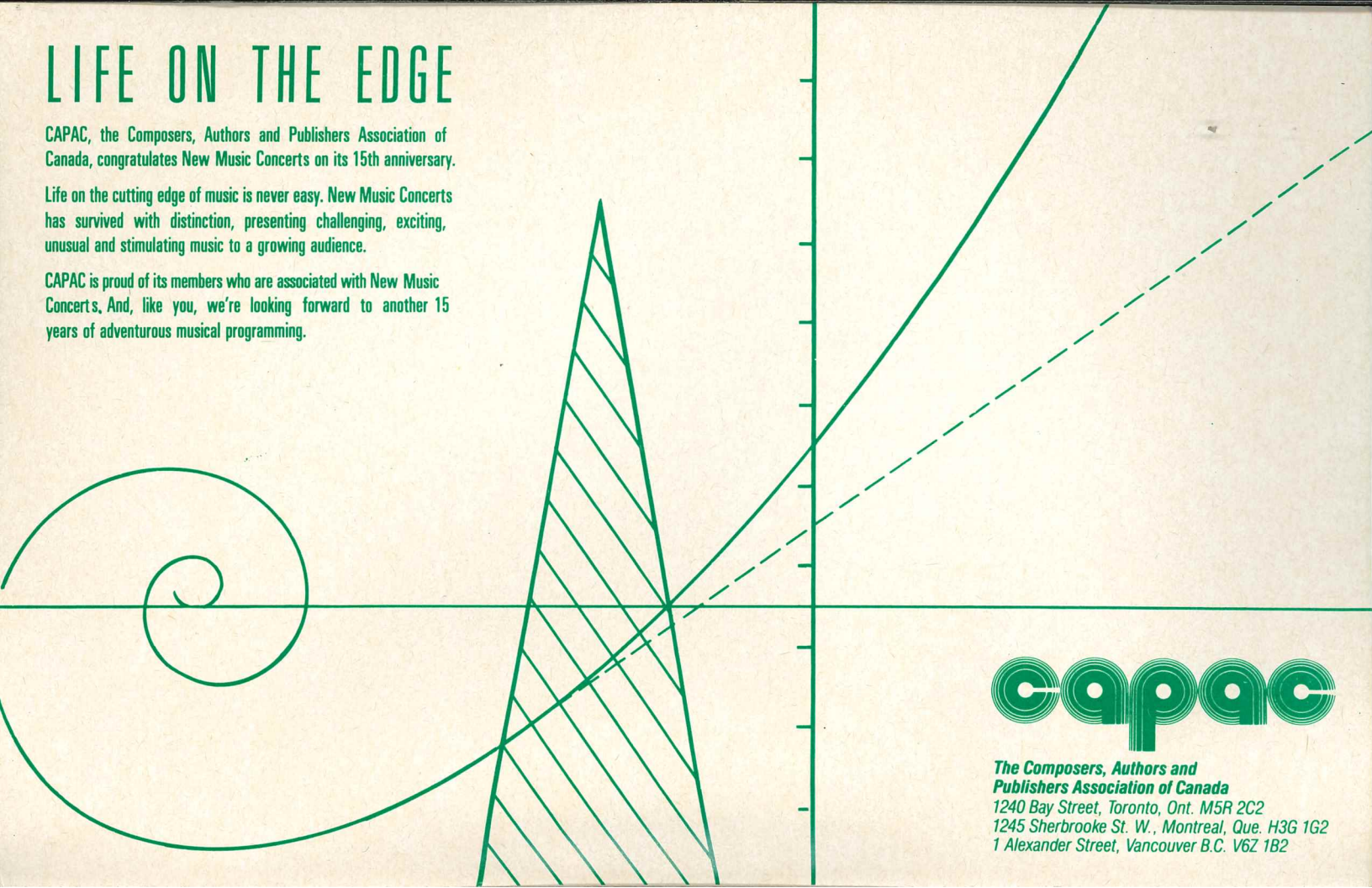
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LIFE ON THE EDGE

CAPAC, the Composers, Authors and Publishers Association of Canada, congratulates New Music Concerts on its 15th anniversary.

Life on the cutting edge of music is never easy. New Music Concerts has survived with distinction, presenting challenging, exciting, unusual and stimulating music to a growing audience.

CAPAC is proud of its members who are associated with New Music Concerts. And, like you, we're looking forward to another 15 years of adventurous musical programming.

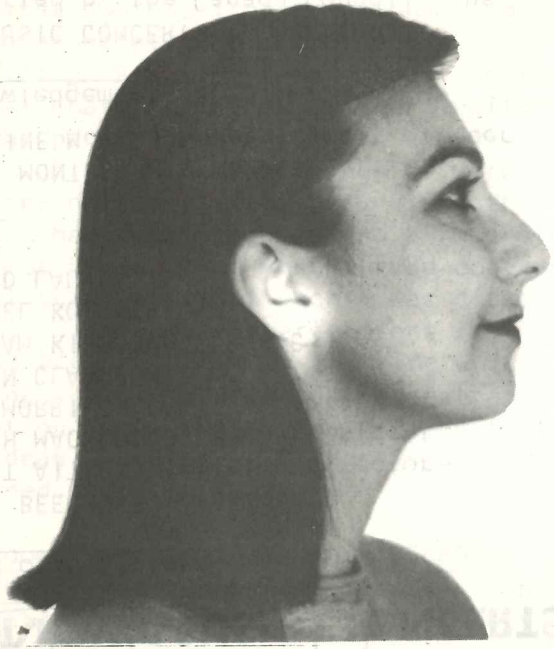


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NEW MUSIC CONCERTS

15th Anniversary 1985-86 Season



RE-TUNING

Guest Composers

JOHN CAGE

BEN JOHNSTON

JAMES TENNEY



Premiere Dance Theatre
Sunday, December 15, 1985

HEAR SOMETHING NEW!

NEW MUSIC CONCERTS

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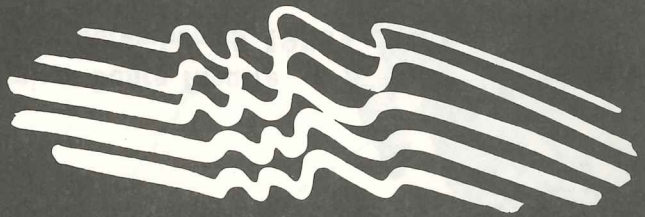
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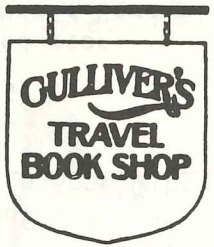
LECTURES BY JOHN CAGE

Statement re: Ives (1966)
Interview re: Bach (with Anne Gibson) (1984)
Mushrooms (1983)

The first two are transcriptions in proportional notation of recorded CBC materials. An attempt was made to notate several characteristics of unpremeditated speech: pauses, nonlinguistic sounds (e.g., uh, e), the beginnings of words that are not completed, etc. In both cases I had remembered making a recording that was "good", but when I read conventional transcripts of each I was disappointed. When the imperfections in speech brought about by thinking while talking were incorporated in the transcription something of the feeling that the ideas had been well expressed returned.

Mushrooms is the "theme" of MUSHROOMS et Variationes. They are mesostics on the Latin names of twelve fungi. This is a nonsyntactic renga-like text, part of a continuing search for a way of writing which though coming from ideas is not about them, or is not about ideas but produces them. In this case five mesostic texts were written on the name of each mushroom. Then I Ching chance operations were used to answer the question with respect to each line "Which of the five is to be used?"

-John Cage



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NEW MUSIC CONCERTS

RE-TUNING

Sunday, December 15, 1985 7:00 p.m.

JOHN CAGE lectures: Statement re: Ives 1966
Interview re: Bach (with Anne Gibson) 1984
Mushrooms 1983

from CHANGES: 64 Studies for Six Harps* (1985).....JAMES TENNEY (Canada)

ROBERT AITKEN, conductor

Giannetta Baril	Marie Lorcini
Marie Boisvert	Charlotte Moon
Jackie Henninger	Laura Stephenson

INTERMISSION

STRING QUARTET No. 5** (1979).....BEN JOHNSTON (U.S.A.)

ACCORDES STRING QUARTET:

FUJIKO IMAJISHI, violin	KENT TEEPLE, viola
PAUL MEYER, violin	DAVID HETHERINGTON, 'cello

POSTCARD FROM HEAVEN** (1983).....JOHN CAGE (U.S.A.)

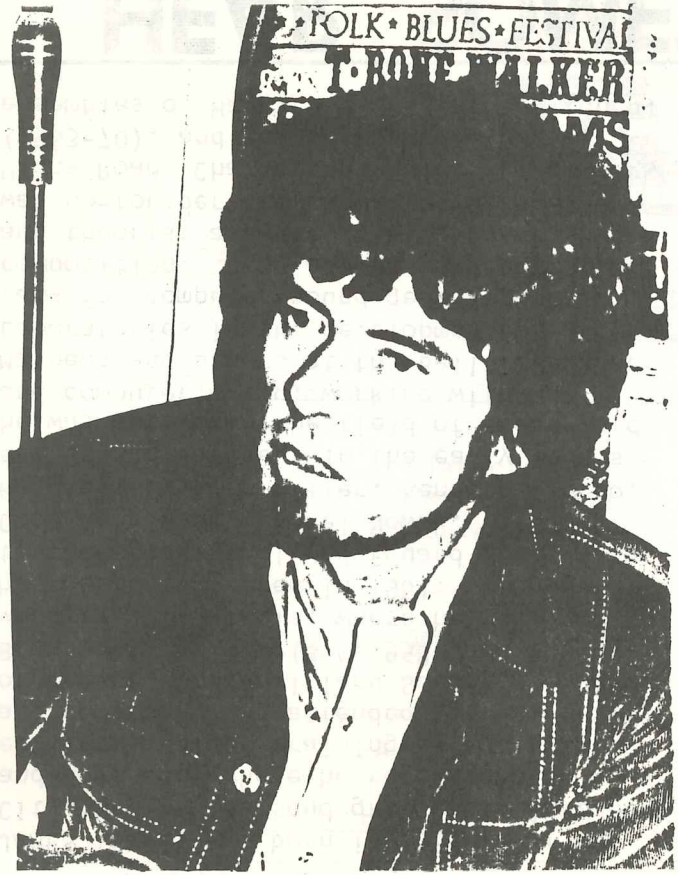
*World Premiere **Canadian Premiere

JAMES TENNEY

JAMES TENNEY was born in 1934 in Silver City, New Mexico, and grew up in Arizona and Colorado, where he received his earliest musical training as a pianist and composer. He attended the University of Denver, the Juilliard School of Music, Bennington College(B.A.1958) and the University of Illinois, where he received his Master's Degree in 1961. His teachers have included Eduard Steuermann, Chou Wen-Chung, Lionel Nowak, Carl Ruggles, Lejaren Hiller, Kenneth Gaburo, and Edgard Varèse. In the early 1960's he was active in the field of electronic and computer music, working with Max Mathews and others at the Bell Telephone Laboratories in the development of programs for computer sound-generation and composition. Long active as a performer and theorist as well as a composer, he was co-founder and conductor of the "Tone Roads Chamber Ensemble" in New York (1963-70), and has performed with ensembles of Harry Partch (The Bewitched, 1960), John Cage, and Steve Reich. He has composed over 70 works for a variety of media, and is the author of numerous articles on musical acoustics, computer music, musical form and perception. He has received grants and awards from the National Science Foundation, the National Endowment for the Arts, the Ontario Arts Council, the American Academy and Institute of Arts and Letters, and the Fromm Foundation. He has taught at the Polytechnic Institute of Brooklyn, the California Institute of the Arts, and the University of California, and is currently Professor of Music at York University.



HEAR SOMETHING NEW!



JAMES TENNEY

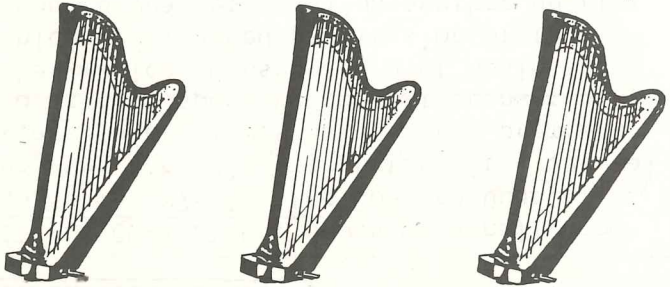
from CHANGES: 64 Studies for Six Harps
(for Udo Kasemets)

#1. Modesty
#2. Treading
#3. Holding Together
#4. Keeping Still
#5. Dispersion
#6. Decrease
#7. Preponderance of the Small
#8. After Completion
#9. Darkening of the Light
#10. Obstruction
#11. The Taming Power of the Great
#12. Duration
#13. The Joyous
#14. Peace
#15. Inner Truth
#16. Difficulty at the Beginning

CHANGES (cont'd)

Each study is associated "synchronistically" (in Jung's sense of this term) with one of the hexagrams in the I Ching —the ancient Chinese Book of Changes. The harps are tuned a sixth of a semitone apart, providing 72 different pitches in each octave. These include very close approximations of all the important just intervals within the 11-limit (i.e. intervals whose frequency ratios involve no prime numbers larger than 11), and the work explores certain new aspects of harmony made possible by this tuning system.

-James Tenney



BEN JOHNSTON

BEN JOHNSTON was born in Macon, Georgia in 1926. He obtained degrees from William & Mary College, Cincinnati Conservatory of Music, and Mills College. In 1951 he joined the faculty of the University of Illinois and presently is Professor Emeritus of Music. Among the honours he has received are: Guggenheim Fellowship 1959, Grant from the National Council on the Arts & Humanities 1966, Associate Membership at University of Illinois Centre for Advanced Study 1966, grants from the Illinois Arts Council 1984, 1985.

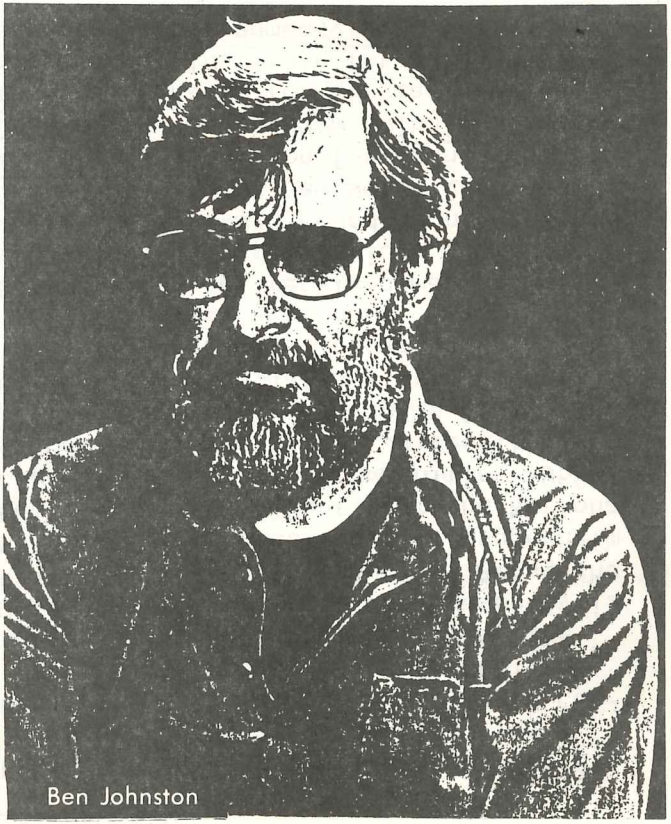
BEN JOHNSTON has received many commissions including commissions from: the Walter W. Maumburg Foundation for String Quartet No. 6 for New World Quartet, the Fromm Foundation for Sonnets of Desolation for the New Swingle Singers, the Polish Radio for Strata, and the Smithsonian Institute for a film score and sound environment.

HEAR SOMETHING NEW!

STRING QUARTET No. 5

STRING QUARTET No. 5 was originally composed in 1979 for the Concord Quartet, however they did not perform it. Several years later, I was asked for a premiere for a retrospective concert sponsored by the American Conservatory of Music in Chicago. I asked permisssion of the Concord Quartet to allow another quartet (which is the Tremont Quartet) to perform it. In return I promised them my seventh Quartet, which they have.

The STRING QUARTET No. 5 was premiered in 1983. It is based on an Appalachian folk hymn, Lonesome Valley. The work, like most of my works, is in a system which I call extended just intonation. This involves microtones and consequently many new performance practices. This particular work is based on the overtones 8 through 16 and an inversion of this 5th sequence.



Ben Johnston

Available recordings of BEN JOHNSTON

String Quartet No.2	Nonesuch
String Quartet No.4	Gasparo
Carmilla, a rock opera	Vanguard
Sonata for Microtonal Piano	New World Records
String Quartet No.6	CRI
Sonnets of Desolation/ Visions and Spels	CRI

Don't forget to listen to last month's NEW MUSIC CONCERTS' presentation of JOHN ADAMS, to be broadcast December 22, 1985 by CBC-FM on Two New Hours.

JOHN CAGE

JOHN CAGE was born in Los Angeles in 1912. He studied with Richard Buhlig, Henry Cowell, Adolph Weiss, and Arnold Schoenberg. In 1949 he received a Guggenheim Fellowship and an Award from the National Academy of Arts and Letters for having extended the boundaries of music through his work with percussion orchestra and his invention of the prepared piano (1940). In 1951 he organized a group of musicians and engineers to make music on magnetic tape. In 1952, at Black Mountain College he presented a theatrical event considered by many to have been the first Happening. A twenty-five year retrospective concert of his compositions was presented at Town Hall in 1958.

He is musical advisor for the Merce Cunningham Dance Company, having been associated with Merce Cunningham since 1943. CAGE was elected to the Institute of Arts and Letters in 1968, and to the American Academy of Arts and Sciences

HEAR SOMETHING NEW!

JOHN CAGE (cont'd)

in 1978. He has been a Fellow of the Center for Advanced Studies at Wesleyan University and at the University of Illinois, a composer-in-residence at the University of Cincinnati and the University of California at Davis, and was a Regent's Lecturer at the University of California at San Diego in 1980.

Recent commissions include Dance/4 Orchestras (1981) for the 1982 Cabrillo Festival, California (which was performed at New Music Concerts last November), and Roaratorio, an Irish Circus on Finnegans Wake (1979) commissioned by the West German Radio, the South German Radio, and the Dutch Catholic Radio and was awarded the Karl Sczuka Prize in 1979. Roaratorio was presented in Toronto by New Music Concerts in 1982.



JOHN CAGE

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JOHN CAGE (cont'd)

CAGE is the author of Silence (1961), Notations (1969), and Themes and Variations (1982), among several other books. He is the creator of many graphic works, including Not Wanting to Say Anything About Marcel and Mushroom Book. A Praeger Documentary Monograph in Modern Art, edited by Richard Kostelanetz, is devoted to his work.

Many recordings of CAGE's music have been made on various labels. Sixteen Dances has been recently released on CP^2 with performance by New Music Concerts and Paul Zukofsky conducting.

RE-TUNING

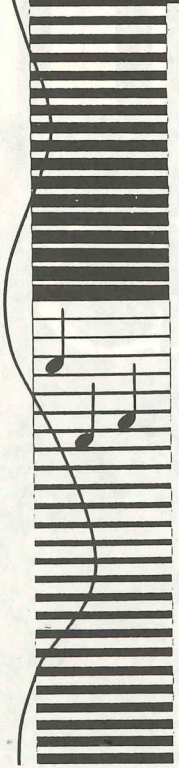
POSTCARD FROM HEAVEN

Postcard from Heaven was written for a concert at the Walker Art Center in Minneapolis. It is for 1 - 20 harps. The title refers to the popular notion that harps are frequently played "up above". I have given both "raga" and "tala" like materials to each harpist asking them to improvise on "scales" that ascend in one way and descend in another.

-John Cage

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In 1986 P.R.O. Canada will present $8,000 in prizes to the winners of its eighth annual Young Composers Competition. Composers under 30 are invited to submit works in categories for orchestra, solo instrument or chamber ensemble, voice, and electronic and computer music.

Many works that have won P.R.O. Canada prizes in the past have since been acclaimed elsewhere and we are proud to have been able to bring recognition where it is due:

- GLENN BUHR's *Beren and Luthién* (1984 winner) received its premiere September 11 in a performance by the Toronto Symphony.
- JOHN BURKE's *À la Source d'Hypocrêne* (1981 winner) received its premiere by Montreal's Société de musique contemporaine ensemble (a performance later released on the RCI label), and was heard again in 1985 in a performance by Toronto's New Music Concerts.
- FRANCIS CHAN's *Yeh-Pan Yueh* (1979 winner) was described by The New Yorker, following a 1981 New York performance by the University of Indiana's New Music Ensemble, as "the concert's most alluring piece."
- JAN JARVLEPP's *Time Zones* (1982 winner) received its premiere by Toronto's New Music Concerts in 1984.
- JOHN OLIVER's *Fall* (1982 winner) received its premiere by New Music Concerts in 1982.
- JEAN PICHÉ's *Ange* (1980 winner) has since been recorded on Melbourne Records.
- ROBERT ROSEN's *From Silence* (1983 winner) received its premiere that same year by the Calgary Philharmonic Orchestra.
- DOUGLAS GARTH SCHMIDT's *Orenda (Dream Spirit)* (1983 winner) also won him first prize in the 1983 Okanagan Music Festival for Composers; his *Music for Pennywhistle, Accordion and Mandolin* (1984 winner) was heard during the Vancouver regional meeting of the American Society of University Composers last year.
- TIMOTHY SULLIVAN's *Scherzo Brillante* (1979 honorable mention) has since been recorded by John Torcello on California's Digital Audiophile label.

Deadline for entries is April 30. Call or write us for an application:

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